

108
Greatest Of All Times



Globally selected
Personalities

"Music is
a higher revelation
than all
wisdom and philosophy"
- Beethoven



17 Dec 1770 <::><::><::> 26 Mar 1827

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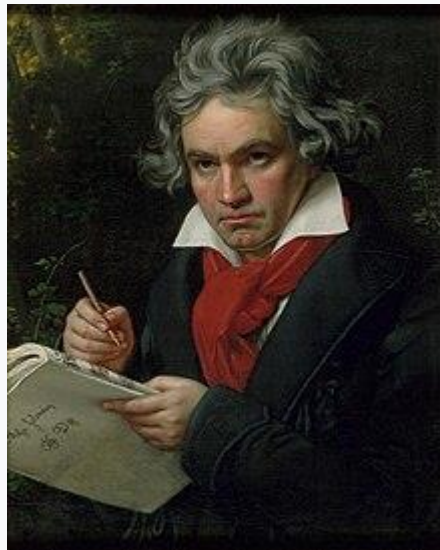
16 Dec 1770



26 Mar 1827

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Ludwig van Beethoven



Beethoven with the Manuscript of the Missa Solemnis (1820)

Born	Bonn
Baptised	17 December 1770
Died	26 March 1827 (aged 56) Vienna
Occupations	<ul style="list-style-type: none">• Composer• pianist
Works	List of compositions
Parents	<ul style="list-style-type: none">• Johann van Beethoven• Maria Magdalena Keverich

Signature

Ludwig van Beethoven

Ludwig van Beethoven (1770-1827) was a German composer and pianist, who is arguably the defining figure in the history of Western music.

Ludwig Van Beethoven was born in December 1770, but no-one is completely sure on which date. He was baptized on the 17th.

The earliest recorded piece that Beethoven composed is a set of nine piano variations, composed in 1782.

Beethoven moved to Vienna in 1792, where he met influential composers like Haydn and began to compose in earnest.

By 1796, he had begun to suffer from tinnitus and was losing his hearing. Beethoven composed his Piano Sonata No. 14 ('Moonlight') in 1802.

The Third Symphony, known as the 'Eroica', was completed in 1804. It went on to redefine the symphony as a genre.

The opening motif to the Fifth Symphony from 1808 is one of the most famous musical excerpts in history.

The 'middle period' of Beethoven's career also saw him compose piano works like the Waldstein and Appassionata sonatas, as well as his only opera, Fidelio, which went through countless rewrites and revisions.

Beethoven's Ninth Symphony, the 'Choral' from 1824, is another work of his that has remained infinitely popular. It was the first time that a composer had used choral voices in a major symphony.

Ill health and increasing deafness caused a drop in productivity at the end of Beethoven's life, but he still managed to produce important works like his 'Late Quartets' in 1825, which were wildly inventive for the time.

Beethoven died in Vienna on the 26th March 1827 after a long illness that has variously been attributed to alcohol, hepatitis, cirrhosis and pneumonia.

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1803 portrait of Beethoven by [Christian Horneman](#)

Beethoven's most famous songs

- Symphony No. 5 in C minor, Op. 67
- Symphony No. 9 in D minor, Op. 125 ('Choral')
- Symphony No. 3 in E-flat major, Op. 55 ('Eroica')
- Piano Sonata No. 14 in C-sharp minor, Op. 27, No. 2 ('Moonlight Sonata')
- Piano Sonata No. 8 in C minor, Op. 13 ('Pathétique')
- Piano Sonata No. 23 in F minor, Op. 57 ('Appassionata')
- Violin Concerto in D major, Op. 61
- Piano Concerto No. 5 in E-flat major, Op. 73 ('Emperor')
- String Quartet No. 14 in C-sharp minor, Op. 131
- String Quartet No. 15 in A minor, Op. 132
- Piano Trio No. 7 in B-flat major, Op. 97 ('Archduke')
- Missa Solemnis in D major, Op. 123
- Fidelio, Op. 72 (Opera)
- Egmont Overture, Op. 84
- Bagatelle No. 25 in A minor, WoO 59 ('Für Elise')

Beethovens most famous opera

Fidelio, Op. 72

Beethoven's only completed opera, Fidelio, is a masterpiece of the genre. Premiered in 1805, it tells the story of Leonore, who disguises herself as a man named Fidelio to rescue her husband Florestan, unjustly imprisoned for political reasons. The opera explores themes of love, freedom, and the triumph of the human spirit over oppression. Fidelio underwent several revisions before reaching its final form, and its powerful music and message continue to resonate with audiences today.

Monumental sound as 10,000-strong Japanese megachoir sings Beethoven's 'Ode to Joy'

<https://www.classicfm.com/composers/beethoven/japanese-mega-choir-sings-ode-to-joy/>



A smaller, but still immense, 5,000 strong choir in Japan
sing Beethoven's 'Ode to Joy'.

Over a century ago, Beethoven's Ninth Symphony reached Japan in an unexpected way. Today, it's one of their most celebrated pieces of repertoire, and there's a very particular performance of it once a year we think you should see.

When **Beethoven** wrote his Ninth Symphony, which premiered in Vienna almost 200 years ago to the day, he probably had no inkling of the worldwide phenomenon the triumphant choral climax of his work would become.

The final movement of his final symphony, or as it's more commonly called, '**Ode to Joy**', has its vocal libretto taken from a 1785 German poet Friedrich Schiller of the same name.

The choral work's lyrics are often associated with messages of freedom, hope, and unity, and when sung by a large chorus to Beethoven's simple stepwise melody, have great power and resonance across the world.

And no performance is arguably more powerful than that of a choir totalling over 10,000 singers.



Kindly visit these Web Links

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- 06] <https://www.britannica.com/biography/Ludwig-van-Beethoven/Early-influences>
- 07] https://en.wikipedia.org/wiki/Ludwig_van_Beethoven



Grave of Beethoven

Beethoven's Most Famous Works

Nine Symphonies (1800-1824)

Six string quartets

Around 90 songs

Pathétique piano sonata (1798)

Moonlight piano sonata (1801)

Kreutzer Sonata for violin and piano (1803)

Appassionata piano sonata (1804-5)

Fidelio opera (1805 & 1814)

Violin Concerto (1806)

Razumovsky Quartets (1806)

Coriolan overture (1807)


Emperor piano concerto (1809)

Egmont overture (1809-10)

Archduke trio (1811)

Diabelli Variations on a Waltz (1823)

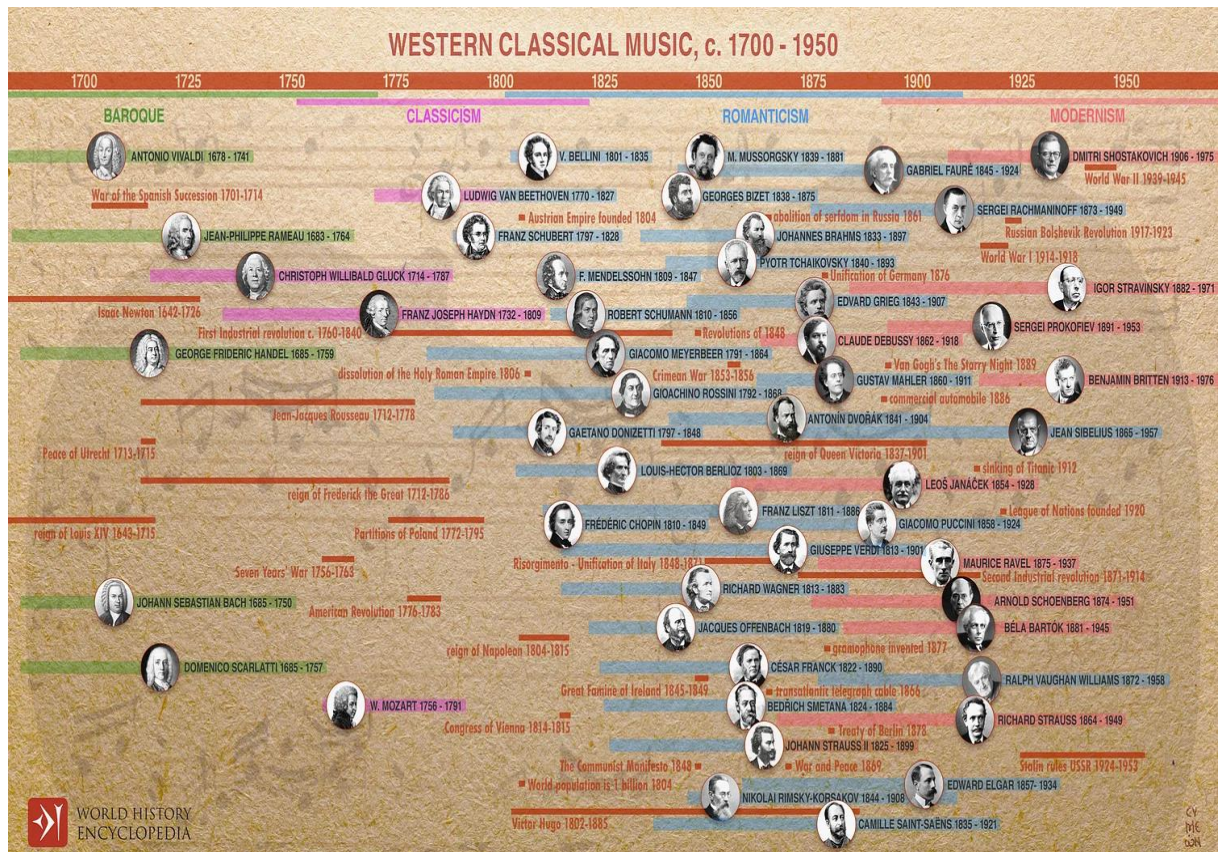
Missa solemnis (1823)



Music should strike fire
from the heart of man,
and bring tears from
the eyes of woman.

Ludwig van Beethoven

BrainyQuote



Western Classical Music: c.1700-1950



Biography

Ludwig van Beethoven, a name synonymous with profound musical innovation, stands as one of the most influential composers in the annals of music history. Born in the late Classical period, his revolutionary compositions and personal resilience bridged the gap between the Classical and Romantic eras, reshaping the course of music. While other composers are praised for their dexterity or their inventiveness, Beethoven is revered for a combination of these traits, punctuated by an indomitable spirit that resonates through his pieces. His work, rich in texture and emotion, was unlike anything heard before, and it challenged the conventions of his time. This guide delves deep into the life, struggles, and monumental achievements of

this titan of classical music, exploring how a man grappling with profound personal challenges could produce such timeless art.

Early Life and Beginnings

Ludwig van Beethoven was born in December 1770 in Bonn, situated in the Electorate of Cologne - a principal electorate of the Holy Roman Empire. The Beethoven household was deeply embedded in the world of music, with Ludwig's grandfather being a musician at the court of Bonn and his father serving as a tenor in the electoral choir. It was evident from an early age that Ludwig had a prodigious musical talent.

Guided initially by his father's rather strict hand, Beethoven's early musical education was intensive. Johann van Beethoven, recognizing his son's gift, envisioned a prodigious trajectory for him akin to the childhood of Wolfgang Amadeus Mozart. As Ludwig matured, he studied with several prominent musicians in Bonn, including Christian Gottlob Neefe, who introduced him to the works of Johann Sebastian Bach - a pivotal influence in Beethoven's musical formation.

These formative years were instrumental in shaping the young Beethoven. They instilled in him not just the technical prowess for which he became renowned, but also a deep-seated appreciation for the profound emotional capabilities of music.

Transition to Vienna

By his early twenties, Beethoven recognized the limited opportunities Bonn offered for his burgeoning talents. Hence, in 1792, he made a life-altering decision to move to Vienna, the undisputed musical capital of Europe. Vienna was a city humming with artistic potential, where legends like Mozart and Haydn had crafted their masterpieces.

Rumors of a young prodigious pianist from Bonn had reached the Viennese elite, and Beethoven's arrival was anticipated. Shortly after settling in Vienna, he began studying composition with Joseph Haydn. Their student-teacher relationship was not without its challenges, but it undoubtedly enriched Beethoven's musical perspectives.

Vienna became Beethoven's canvas, where he showcased his brilliance both as a pianist and an emerging composer. He quickly caught the attention of influential patrons, and soon, his compositions began to echo through the halls of the Viennese aristocracy. The city not only provided him with the ideal platform to hone his artistry but also became the backdrop against which many of his most celebrated works were composed.

Musical Innovations and Style

Ludwig van Beethoven's musical innovations remain some of the most groundbreaking and significant in the history of classical music. As he transitioned from the Classical period's poised structures into the emotive swells of the Romantic era, Beethoven expanded and transformed the very foundation of music.

One of Beethoven's most notable innovations was his treatment of the sonata form, a structure central to Classical music. In pieces like the "Waldstein" and "Appassionata" sonatas, Beethoven stretched and expanded the typical boundaries of the form, introducing new thematic material and extending the development sections. This not only increased the length of individual movements but also augmented their emotional depth and complexity.

Rhythmically, Beethoven was a pioneer. He utilized unexpected syncopations, drastic changes in tempo, and expanded rhythmic motifs in ways that were unforeseen in his time. The famous opening four-note motif of Symphony No. 5 is a testament to his ability to generate vast landscapes from simple rhythmic ideas.

Harmonically, he was a trailblazer, often moving away from the traditional tonal centers and introducing remote modulations, chromaticism, and unexpected dissonances. These harmonic adventures can be seen in works like the "Grosse Fuge" for string quartet, where dissonance and counterpoint meld into a challenging but rewarding listening experience.

Lastly, Beethoven's musical narratives often showcased a journey from struggle to triumph. This "heroic" style, evident in pieces like Symphony No. 3 "Eroica," underscored a departure from the more balanced and reserved expressions of the Classical era. Through these innovations, Beethoven essentially set the stage for the Romantic era's expansive, emotive compositions.

The Symphonies

Spanning Beethoven's entire career, his nine symphonies are monumental pillars in the symphonic repertoire, each marking a distinct phase of his creative evolution.

Symphony No. 1 in C Major, though rooted in the Classical traditions of Mozart and Haydn, showed glimpses of Beethoven's unique voice, particularly in its unexpected harmonic shifts.

Symphony No. 2 in D Major, still in the Classical vein, carries a vivacious energy, especially in its final movement. However, the undercurrents of Beethoven's emerging individual style are unmistakably present.

Symphony No. 3 in E-flat Major, "Eroica" (Heroic), stands as a turning point. Originally dedicated to Napoleon Bonaparte, Beethoven's disillusionment with the ruler led him to simply label it "Eroica." With this symphony, he transcended Classical norms, presenting a grand narrative of struggle and victory.

Symphony No. 4 in B-flat Major, by contrast, is more introspective, with its mysterious introduction and spirited rhythms. It acts as a gentle interlude between the more forceful third and fifth symphonies.

Symphony No. 5 in C Minor is arguably his most iconic. Its dramatic four-note motif, representing "fate knocking at the door," evolves throughout the symphony, culminating in a triumphant C Major finale.

Symphony No. 6 in F Major, "Pastoral," is an ode to nature. A programmatic work, its five movements depict scenes like babbling brooks, merry gatherings, and stormy weather, presenting a picturesque landscape.

Symphony No. 7 in A Major is rhythmically vigorous and infectious. Particularly notable is the Allegretto, a movement of such profound emotion that it often overshadows the others in popularity.

Symphony No. 8 in F Major is Beethoven's shortest symphony but by no means lacks depth. It's a work brimming with humor, vitality, and joy.

Symphony No. 9 in D Minor, the "Choral" symphony, is Beethoven's magnum opus. Integrating soloists and a choir into the final movement, it's a powerful testament to the universal brotherhood of mankind, with the "Ode to Joy" theme representing a pinnacle in Western music.

Collectively, Beethoven's symphonies changed the course of music history. They expanded the symphony's scope, both in terms of structure and emotional depth, laying the groundwork for future composers to explore uncharted musical territories.

Beethoven's Struggles with Hearing Loss

One of the most tragic ironies in the annals of music history is Beethoven's deteriorating hearing. For a composer of such stature, whose life was interwoven with the intricacies of sound, this loss was akin to a painter losing their sight. Beginning in his late twenties, Beethoven started experiencing episodes of tinnitus, which progressively worsened. By the time he was in his late forties, he was almost completely deaf.

Throughout these distressing years, Beethoven grappled with feelings of despair, frustration, and isolation. The pivotal moment in understanding his emotional turmoil came in the form of the Heiligenstadt Testament, a letter written to his brothers in 1802. In

it, Beethoven conveyed the depth of his anguish, even admitting contemplation of suicide. Yet, he resolved to continue living for and through his art.

His deafness brought about a change in his compositions. As external sounds dimmed, Beethoven turned inward, leading to a deepened introspection in his works. His music from this period exhibits a profound depth of emotion, ranging from the fiercest anger to the most tender expressions of love and yearning.

Remarkably, many of Beethoven's most celebrated compositions, including his late symphonies, string quartets, and the monumental Ninth Symphony, were conceived when he was severely hard of hearing or entirely deaf. These works stand as a testament to his unparalleled inner musical ear and his unyielding spirit.

Late Period Masterpieces

Beethoven's late period, roughly from 1815 onwards, is characterized by works of unparalleled depth, complexity, and introspection. While his earlier compositions revolutionized music, his late works transcended the norms and conventions of his time, pointing the way to future developments in Western classical music.

Among the jewels of this period are the last five piano sonatas. Pieces like the *Sonata No. 29 in B-flat Major, Op. 106* (commonly known as the "Hammerklavier") are masterclasses in structure, thematic development, and expressiveness. This particular sonata is both technically challenging and emotionally draining, representing a summation of Beethoven's pianistic innovations.

Equally significant are the late string quartets. Compositions like the *String Quartet No. 14 in C-sharp minor, Op. 131*, with its seven interlinked movements played without a break, are explorations of new musical territories. These quartets are dense, otherworldly, and at times, enigmatic, requiring intense engagement from both performers and listeners.

Another monumental achievement from this period is the *Missa Solemnis in D Major, Op. 123*. While it's a religious work, Beethoven's treatment goes beyond liturgical function. It's a profound exploration of faith, doubt, and transcendence, written in his characteristically intricate style.

These late period masterpieces, often described as "ahead of their time," baffled many of Beethoven's contemporaries. Their complexity and depth were not fully appreciated until years after his death. Today, however, they are recognized as works of profound genius, where Beethoven, unburdened by the constraints of convention and unfettered by his physical limitations, reached the pinnacle of musical expression.

Personal Life and Challenges

Beyond the music sheets and grand performances, Beethoven's personal life was fraught with challenges and heartaches. Born into a family where his father, Johann, was an alcoholic, young Ludwig often bore the weight of familial responsibilities. His relationships with his brothers were tumultuous, with Beethoven taking on a paternal role for his nephew, Karl, which resulted in prolonged legal battles and personal strife.

Romantically, Beethoven's life was marked by unrequited loves and fleeting relationships. The mystery surrounding the identity of the "Immortal Beloved," to whom he penned a series of passionate letters in 1812, remains one of music history's tantalizing enigmas.

Beethoven also struggled with deteriorating health, which wasn't limited to his hearing loss. He suffered from abdominal ailments, joint pain, and, in his final years, a series of illnesses that contributed to his death. These challenges, intertwined with his artistic journey, deeply influenced his musical narratives of struggle, resilience, and triumph.

Legacy and Influence

Beethoven's impact on the world of music is monumental. His compositions set the stage for the Romantic era, allowing subsequent generations to explore richer emotional depths and thematic complexities. Composers like Brahms, Wagner, and Mahler owe a significant debt to Beethoven's innovations.

More than just influencing composers, Beethoven reshaped public concerts. His works demanded larger orchestras and grander venues, indirectly contributing to the rise of the modern concert hall. His insistence on artistic integrity over catering to popular tastes set a precedent for composers as artists, rather than just entertainers.

Beyond classical music, traces of Beethoven's influence can be found in contemporary genres. Rock bands, pop artists, and film scores have borrowed from his motifs, rhythms, and emotional intensity. His "Ode to Joy" from the Ninth Symphony, for example, has been adapted countless times, becoming a universal anthem for hope and unity.

Beethoven's life story — one of overcoming personal adversities to achieve artistic greatness — continues to inspire not just musicians but individuals from all walks of life. His dedication to his art, despite overwhelming challenges, stands as a testament to human resilience and the indomitable spirit.

Final Thoughts

Ludwig van Beethoven, a titan of classical music, embodies the essence of artistic genius combined with unwavering human spirit. Through personal challenges that would have derailed many, he created masterpieces that continue to resonate with audiences around the world. From intimate piano sonatas to grand symphonies, his works tap into the universal human experiences of love, loss, struggle, and joy. In understanding Beethoven's life and legacy, we gain insight not just into the evolution of music but also the profound depths of the human soul. As we look back on his monumental achievements, we are

reminded of the timeless power of music and the enduring spirit of humanity.



Symphonies

General

Beethoven's First Symphony was completed in 1800, and the Second Symphony was completed in 1802. They displayed the composer's innovative use of musical motifs rather than the more traditional emphasis on lyrical themes, and wind instruments were given a greater role than was traditional. Another innovation, first seen in the Second Symphony, was to replace the third movement "minuet and trio" with a lively *scherzo* on either side of a slower mid-section. The Second Symphony, which premiered in April 1803, was an altogether grander affair than the First and is surprisingly joyous considering the composer's health problems at the time (see below), but it was ultimately outshone by the Third Symphony, *Eroica*, which was completed in 1803. *Eroica* is double the length of a normal symphony. The composer dedicated it to **Napoleon Bonaparte** (1769-1821), although he later withdrew the dedication when **Napoleon** took on the title of Emperor of the French in 1804. Regarded by Beethoven himself as his finest symphony besides the Ninth and often cited by music critics as one of the greatest of any symphony by any composer, a highlight is the dramatic Funeral March.

The Fourth Symphony was completed in 1806 and contains what music critic Richard Osborne describes as "the loveliest of the Beethoven symphonic adagios." The Fifth and Sixth Symphonies both received their premieres in December 1808. The Fifth featured the trombone, a first in Beethoven's work, and shows the composer's increasing interest in repeating motifs and blending the different movements into a single narrative whole while also minimising the breaks between the movements. The author E. M. Forster (1879-1970) described in words the music of the Fifth Symphony as "Gusts of splendour, gods and demi-gods contending with vast swords, colour and fragrance broadcast in the field of battle, magnificent victory, magnificent death" (Osborne). The Sixth Symphony is also titled the *Pastoral* since it contains musical interpretations of birds singing, thunderstorm, and a rural festival. There are unusual instruments to enhance these effects, for example, the alphorn.

The Seventh and Eighth Symphonies were composed in 1811 and 1812, respectively. The second movement of the Seventh Symphony was especially popular with audiences. Fellow composer **Hector Berlioz** (1803-1869) was enraptured by the Eighth Symphony: "one of those creations for which there is no model and no parallel,

something that falls just as it is from heaven into the artist's head...and we are transfixed as we listen to it" (Kunze). Audiences preferred the Seventh Symphony, which slightly annoyed Beethoven since he felt the Eighth was better.

The Ninth Symphony, titled *Choral*, was completed in 1824 and premiered on 7 May that year at Vienna's Kärntnertor **Theatre**. Despite being almost totally deaf by then, Beethoven conducted the premiere himself. The symphony's title derives from Beethoven's innovative use of vocals in the finale. The work was inspired by the ode *An die Freude* ('To Joy') by Friedrich Schiller (1759-1805).

Symphony No.1 in C Major (1800)

Beethoven's First Symphony is a more-than-good first attempt. Of course it is.

A clear descendent of the work of Beethoven's predecessors, including his teacher Joseph Haydn and the prodigious Wolfgang Amadeus Mozart, the symphony is traditional in a sense, but also absolutely unequivocally Beethoven.

The work features unbridled 'sforzandi' (notes that are marked, even forced), prominent woodwind parts, and relatively abrupt shifts in keys, which was uncommon in traditional symphonies of the day.

Symphony No.2 in D Major (1802)

Beethoven's Symphony No.2 opens with strident chords, and features Haydnesque writing. Like the first, it gives us clues as to the revolutionary use of timbres and tonality, as well as overall structure, that Beethoven would get to with his Third symphony, the monumental and history-making 'Eroica'.

Fans of this one might point you to the rich melodic themes in the lyrical slow movement, while others might wax lyrical about the energetic dancing 'scherzo' movement towards the end of the symphony.

Symphony No.3 in E-flat Major 'Eroica' (1803)

Beethoven's 'Eroica' Symphony redefined what a symphony was and what a symphony could do.

Composed in 1803, this victorious, revolutionary symphony is a marker between the neater, more formal Classical period, and the more dramatic, emotionally turbulent Romantic era of music.

The name 'Eroica' comes from Beethoven's own dedication of the work to Napoleon Bonaparte. He was a big fan until, against his values and principles, Napoleon declared himself emperor. Beethoven sprang into a rage, and scrubbed Napoleon's name out of the manuscript.

This symphony makes the top of this list for the sheer joy and wonder we have when we listen to it – that opening never ceases to amaze – and the fact that it's widely considered the first 'Romantic' symphony ever written.

Never before had a composer started with so existential a question in their symphonic music; never before had they used the orchestra to edge closer and closer to unanswerable awe, wonder and emotional depth until the music exploded with, well – *everything*. All the joy, the thrill, the rage, the release, the *feeling*. Nothing like it had ever been heard.

Beethoven well and truly wrote history – if not *diverted* history – with this piece of music, and nothing would ever be the same again. It was far grander and more dramatic than the symphonies of Beethoven's contemporaries, and it inspired a new style that would be favoured well into the 19th century.

Symphony No.4 in B-flat Major

Coming after Beethoven's Symphony No.3 'Eroica' AKA The Most Important Symphony Ever Written AKA (spoiler alert) the top-ranked symphony in this list, Symphony No.4 was surely always destined to have a bit of a 'sophomore slump' second album vibe.

It's a bit subdued, cheerful in places, withdrawn in others... inoffensive. Which means it's not in any way *bad*. It's Beethoven. It's brilliant. It's just not the iconic 'Eroica' or the iconic 'Fifth' or the iconic 'Ninth'... (okay, we could keep doing this).

It actually sounds a bit like "somebody having a go at being Beethoven." Take it as a standalone one day, and listen for introspective, sombre, searching Beethoven.

Symphony No.5 in C Minor 'Fate' (1808)

If you were to approach any person at random and ask them to attempt to hum "a famous piece of classical music", they might well go "da, da, da, duuum... da, da, da, duuum..."

The opening of Beethoven's Symphony No.5.

Those opening syncopated chords have 'household name' status for many people; they simply *are* "classical music". It is sheer greatness, and sheer impact, that has allowed those opening notes to stick around in the

collective consciousness, and keep us coming back to this wonderful symphony again and again, and again.

Those notes, interpreted by many to represent fate knocking at the door, provide an introduction to an utterly gripping and incredibly moving piece of music that takes us – as Beethoven so often does – through the most extreme highs and lows of human emotional capacity.

The chords are big, the melodies divine, and the overall effect completely enthralling.

Symphony No.6 in F Major 'Pastoral'

If the Eighth is the 'little' F Major Beethoven symphony, the Sixth 'Pastoral' is the magnificent fully-grown F Major Beethoven symphony.

And the great thing about the Sixth is the programmatic nature of the work. Each movement depicts a different story taking place in the countryside local to Ludwig.

Beethoven delivers an 'awakening of pleasant feelings upon arriving in the country' in the opening of the symphony, and goes on to treat us to 'peasant merrymaking', 'a thunderstorm' and a 'shepherds song' for after the storm. There are gorgeous bird calls, shimmering summer days, and dramatic thunder claps, bringing nature right into our ears.

If this music had a scent, it would be freshly cut grass and damp moss, and perhaps also the slightly sour scent of a well-patronised farmyard...

Symphony No.7 in A Major

Beethoven's Seventh is a dark, demonic work.

Romantic composer Richard Wagner called it "the apotheosis of the dance," alluding to its divinely dark flavour and existential, searching nature.

There's a visceral quality to the music – not least in the almost crazed finale when the musicians appear to be playing as if their lives depend on it.

The sombre second movement balances orchestral gravitas with the swelling, emotive tunes Beethoven writes so well.

Symphony No.8 in F Major (1812)

Beethoven's Symphony No.8 is more light-hearted than many in the canon, and the composer himself referred to it fondly as "my little Symphony in F", to distinguish it from the Sixth Symphony, which was also in F Major.

The work doesn't have a dedication, and didn't take long for Beethoven to complete; just four months.

It didn't go down particularly that well at its premiere, either, if the critic who wrote the following account is to be believed: "The applause it received was not accompanied by that enthusiasm which distinguishes a work which gives universal delight; in short... it did not create a furor."

Apparently, Beethoven's pupil Carl Czerny asked the composer why the Eighth Symphony wasn't as popular as the Seventh before it, and Beethoven responded that it's because it's actually a better work.

Critics since have had nice things to say about the symphony, including writer and composer Jan Swafford who described it as "a beautiful, brief, ironic look backward to Haydn and Mozart" and Irish playwright and critic George Bernard Shaw harked back to agree with the composer, that the Eighth is actually better than the Seventh.

Symphony No.9 in D Minor 'Choral' (1824)

Beethoven completed his Ninth and final symphony when he was truly quite deaf.

In spite of profound challenges for the composer, the Ninth Symphony is without question one of the greatest works in the Western music canon.

Beethoven's longest and most complex symphony, it's known and admired not only for its the novel inclusion of chorus and vocal soloists in a symphony, but also the way Beethoven brilliant unravels the musical ideas, and creates extraordinary variety within single movements.

Just the finale itself contains a Turkish march, double exposition, double fugues, strophic variations, and of course the iconic hymn, 'Ode to Joy'.

That final hymnal theme has come to symbolise hope, unity and fellowship across borders and through conflicts. Truly a history making work, and one that Classic FM presenter and Beethoven expert, **John Suchet**, refers to as "the culmination of Beethoven's genius".

Visit and listen all 9 Symphonies

01] Beethoven Symphonies 1 thru 9 with edits

<https://www.youtube.com/watch?v=-6CWlvu9Do> **[6:01:20]**

Danial Barenboim and the West-Eastern Divan Orchestra performing all of Beethoven's Nine Symphonies - recorded live in July 2012, the first time all of these have been done there since 1942 at the BBC Proms, (short for British Broadcasting Corporation (BBC) and promenade (Prom)) an eight-week summer concerts series, started in 1927 at the Queen's Hall (destroyed in 1941 WW2) and held each year since at the Royal Albert Hall. Note that Richard Wagner music was preformed more than Beethoven before WW2 and never played again at the Hall(s) till 1947.

02] Beethoven: Complete Symphonies | 9 Symphonies

<https://www.youtube.com/watch?v=USHg3KypLv8> [6:09:28]

Beethoven's nine symphonies – composed between 1800 and 1824 – are true cornerstones of the classical canon. Marking an irrefutable turning point in the history of music, they transformed audiences' expectations of the symphony and influenced the genre's future development through their experimental, dramatic and expressive weight. Conductors have long been drawn to the profundity of these works: a complete cycle of Beethoven symphonies is viewed as one of the ultimate challenges in the repertoire, and the performances in this set are undoubtedly among the greatest to have been recorded, illuminating the skill of the Staatskapelle Dresden and Herbert Blomstedt, one of the most distinguished conductors of the 20th and 21st centuries.

03] Beethoven: The 9 Symphonies

<https://www.youtube.com/watch?v=mUhaX6MwLeo> [6:30:39]

As the Italian pianist Giovanni Bellucci remarks in an extensive booklet introduction, this album is the fruit of study over the past 20 years and more, into the worlds of both Beethoven and Liszt and their meeting point in these transcriptions where the Hungarian composer sought to honour his forebear as the original leader of an artistic movement we now think of as Romanticism, where the composer places himself at the front and centre of his works. Liszt's transcriptions diverged from the ready-made arrangements which publishers rapidly produced and reprinted to meet the demands of amateur and domestic audiences. Here, the symphonic world of Beethoven is not merely experienced as a distant echo but translated into the idiom of the virtuoso piano which swept across Europe during the latter half of the 19th century, led by Liszt and Clara Schumann. Thus in these performances, Bellucci seeks a kind of fidelity to the Romantic age of the transcriptions rather than the Classical age of the original works. Taking broad tempi and probing deeply into textures which, after all, condense the soundworld of an entire orchestra into the span of ten fingers, Bellucci presents an individual and compelling new vision of works which renew themselves at the hands of each new generation's interpreters.

04] Beethoven: Complete Symphonies

<https://www.youtube.com/watch?v=xneRUPMz8C4> [5:46:22]

05] Ludwig van Beethoven Symphonies Nos. 1- 9

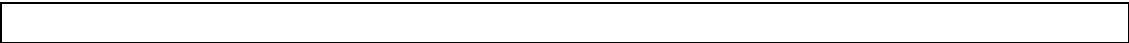
https://www.youtube.com/watch?v=mnzHk-L_aFU [5:39:25]

06] Muti Conducts Beethoven 9

<https://www.youtube.com/watch?v=rOjHhS5MtvA> [1:21:22]

07] L.V.Beethoven Complete Symphonies

https://www.youtube.com/watch?v=WBRBq6k_BPE [5:23:30]



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The Music of Ludwig van Beethoven

{<https://lvbeethoven.wpenginepowered.com/music/>}

Introduction to Beethoven's Music

Spanning the junction of the Classical and Romantic eras, Ludwig van Beethoven stands as one of the most revered figures in the history of Western music. With a catalogue of works that remains unsurpassed in its ingenuity and emotional depth, Beethoven's contributions have left an indelible mark on the music world.

Born in 1770 in Bonn, Germany, Beethoven was initially groomed as a child prodigy in the mold of Mozart. However, as he matured, his trajectory diverged significantly. While his early compositions were heavily influenced by his predecessors, especially Haydn and Mozart, Beethoven's personal and artistic challenges led him to break free from established conventions, pushing the boundaries of form, harmony, and expressive potential. We provide a comprehensive biography of Ludwig van Beethoven here.

His life was punctuated by personal struggles, most notably the loss of his hearing, a tragedy for anyone but especially catastrophic for a musician. Yet, it was amidst these adversities that he composed some of his most profound works. His deafness, instead of silencing him, seemed to amplify his inner voice, leading to creations that were both revolutionary and timeless.

This guide seeks to provide a deep dive into the music of this colossus, exploring the evolution of his style, the innovations he introduced, and the profound impact he had on subsequent generations of composers and musicians. As we journey through his life and works, it becomes evident why Beethoven's music remains a source of inspiration and wonder for listeners around the world.

Beethoven's Music: Early Years and Influences

Ludwig van Beethoven's journey into the annals of music history began in the small city of Bonn. Born into a family of musicians, young Ludwig was introduced to the world of notes and rhythms at a tender age. His early years were both formative and turbulent, molding a genius that would later challenge and redefine the very fabric of music.

Beethoven's father, Johann, recognizing his son's innate talent, was his first music instructor. Although Johann's methods were strict, even harsh at times, they laid the foundation for Ludwig's early musical development. As a child, Ludwig exhibited prodigious musical abilities, reminiscent of Wolfgang Amadeus Mozart's early prowess.

At the age of ten, Beethoven began studying with Christian Gottlob Neefe, the court organist in Bonn. Neefe was more than just a teacher to young Beethoven; he was a mentor, introducing him to a wide repertoire, including the works of J.S. Bach. Under Neefe's guidance, Beethoven published his first composition, a set of piano variations, at age twelve.

In his late teens, Beethoven traveled to Vienna, the epicenter of European classical music. Although this trip was brief, it was significant. He had hoped to study with Mozart, but the untimely death of his mother forced him to return to Bonn. However, a few years later, he moved permanently to Vienna, where he began studying with another giant of classical music, Franz Joseph Haydn. This association was fruitful, yet not without its challenges, as the two strong personalities often clashed.

The influences of Haydn and Mozart are evident in Beethoven's early works, which are characterized by clear structures, balanced phrases, and an adherence to classical forms. Yet, even in these early compositions, one can discern the stirrings of a unique voice, an undercurrent of individuality that would soon erupt in full force.

In summary, Beethoven's early years were marked by rigorous training, significant mentorships, and an unyielding drive to master his craft. The foundation laid during this period was essential, equipping him with the tools he would need to revolutionize music in the years to come.

The Music of Ludwig van Beethoven: Middle Period – The "Heroic" Phase

The transition from Beethoven's early to middle period is not just a demarcation of time; it signifies a profound transformation in his musical language and expressive depth. Often termed the "Heroic" phase, this period (from approximately 1802 to 1812) saw Beethoven forging a new path, one that blended classical forms with unprecedented emotional intensity.

The onset of the middle period coincided with a personal crisis for Beethoven: the realization of his impending deafness. In the famed Heiligenstadt Testament, a letter written to his brothers but never sent, Beethoven expressed his despair and contemplation of suicide due to his deteriorating hearing. However, instead of succumbing to this despair, he emerged with a renewed determination, channeling his anguish into his art.

One of the defining works of this period is the Symphony No. 3 in E-flat major, "Eroica". Originally dedicated to Napoleon Bonaparte, Beethoven later changed his mind and simply titled it "To the memory of a great man". Far longer than any

symphony before it, the "Eroica" is a vast, ambitious work, encompassing a range of emotions from heroic struggle to funeral lament.

Piano sonatas from this period, like the "Waldstein" and "Appassionata", showcase Beethoven's innovation in form and his expanded harmonic palette. They also reflect his ability to depict grandeur and drama on the intimate canvas of the keyboard. Similarly, the middle string quartets and symphonies display expanded structures and a richness of thematic development.

This phase also bore witness to Beethoven's sole opera, "Fidelio". Though he wrestled with its composition, revising it multiple times, "Fidelio" stands as a testament to his ideals of love, justice, and the triumph of the human spirit.

However, the "Heroic" phase was not just about grand gestures; it was equally about introspection. Works like the "Ghost" Piano Trio delve into darker, more intimate territories, probing the depths of the human psyche.

In retrospect, Beethoven's middle period was a time of tumultuous change, both in his personal life and in the wider European landscape. It was during these years that he fully broke free from the shackles of classical convention, charting a course that would influence the trajectory of Western music for generations to come.

Beethoven's Music: Late Period - The Transcendent Works

Beethoven's late period, roughly spanning from 1813 to his death in 1827, is characterized by works that transcend traditional boundaries, diving deep into introspective and often esoteric realms. As his hearing deteriorated further, Beethoven's compositions became increasingly inward-looking, showcasing a complexity and profundity that set them apart from his earlier creations.

Arguably the pinnacle of this period, and perhaps of all symphonic literature, is his Symphony No. 9 in D minor. This monumental work culminates in the famous "Choral" fourth movement, where Beethoven sets to music Friedrich Schiller's "Ode to Joy", a hymn to universal brotherhood and unity. By introducing vocal elements into a symphony – a groundbreaking move – Beethoven blurred the lines between symphonic and choral genres.

Another masterpiece from this era is the Missa Solemnis, a grand setting of the Latin mass. Far from being a conventional liturgical piece, it is a profound spiritual journey, reflecting Beethoven's personal relationship with the divine. The work's intricate counterpoint and vast structures make it one of the most challenging, yet rewarding, choral compositions.

The late string quartets stand as some of the most introspective and innovative of Beethoven's works. Pieces like the Quartet No. 14 in C-sharp minor venture into experimental territories with extended structures and an ethereal quality. These quartets are often considered ahead of their time, hinting at musical developments that would only become common in the 20th century.

Beethoven's late piano sonatas, particularly the "Hammerklavier" Sonata No. 29 in B-flat major, are characterized by their expansive structures, thematic intricacies, and technical demands. They push the boundaries of the instrument and the form, exploring a vast emotional and tonal landscape.

This late period, marked by profound deafness, personal isolation, and health issues, ironically produced some of Beethoven's most luminous and transcendent works. These compositions often leave listeners and performers alike in awe, not just because of their structural genius, but due to their ability to touch the deepest recesses of the human soul.

In sum, Beethoven's late works are not just compositions; they are profound meditations on life, art, and eternity. They stand as a testament to the indomitable spirit of a composer who, even in the face of immense adversity, reached unparalleled artistic heights.

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Beethoven Films

Exploring the Maestro's Life

<https://lvbeethoven.com/fictions/>

Introduction

Ludwig van Beethoven, the renowned German composer and pianist, has been the subject of various films that explore his life, music, and the impact he had on the world of classical music. These films often blend historical facts with artistic interpretation to present a compelling narrative of Beethoven's life and times.

Film: "Immortal Beloved" (1994)

Directed by Bernard Rose, *Immortal Beloved* stars Gary Oldman as Beethoven. It delves into the mystery of Beethoven's famous "Immortal Beloved," a mysterious addressee of a love letter written by the composer. The film is known for its dramatic interpretation and exploration of Beethoven's personal life.

Film: "Copying Beethoven"(2006)

Set in the final years of Beethoven's life, "Copying Beethoven" offers a fictional account that revolves around the composer's relationship with a young music student, Anna Holtz. Played by Ed Harris, Beethoven is portrayed as a genius grappling with the onset of deafness and the challenges of creating his Ninth Symphony. The film highlights the unlikely bond between the maestro and Anna, as they navigate the complexities of artistic creation, mentorship, and mutual respect. The narrative is as much about the power of music as it is about the human connections that shape our lives.

Film: "Beethoven Lives Upstairs" (1992)

A charming family film, "Beethoven Lives Upstairs" introduces young viewers to the world of classical music through the fictional story of a boy named Christoph, whose family rents a room to Beethoven. This heartwarming tale, which blends historical facts with imaginative storytelling, showcases the composer's eccentricities, genius, and the challenges of his deafness from a child's perspective. The film is an excellent gateway for introducing children to Beethoven's music and the era in which he lived.

Film: "Eroica" (2003)

This BBC production, "Eroica," focuses on a pivotal moment in music history: the first performance of Beethoven's Third Symphony, the Eroica. The film captures the revolutionary spirit of the composition and how it challenged the conventional boundaries of music at the time. It offers insights into Beethoven's artistic process and the reactions of his contemporaries to this groundbreaking work. The movie is a celebration of Beethoven's daring innovation and his enduring impact on the symphonic form.

Film: "Beethoven Series" (1992 and Sequels)

The "Beethoven" series, starting with the 1992 comedy, takes a lighter and more whimsical approach. Centering around a lovable St. Bernard named Beethoven, these family comedies, though not directly related to the composer, playfully use Beethoven's name to craft humorous and heartwarming stories. The series is a delightful twist on the legacy of the name 'Beethoven,' offering entertainment that appeals to audiences of all ages.

Film: "Beethoven's Nephew" (1985)

"Beethoven's Nephew" provides an intimate look at the complex relationship between Beethoven and his nephew, Karl. The film explores the emotional and psychological dynamics between the two, highlighting Beethoven's role as a guardian and mentor, and the toll his overbearing nature took on their relationship. It is a poignant exploration of family, responsibility, and the challenges posed by Beethoven's growing deafness and isolation in his later years.

Film: "Beethoven - Days in a Life" (1976)

A German film, "Beethoven - Days in a Life" focuses on several significant days in the composer's life, painting a detailed portrait of his character and personal challenges. The film delves into Beethoven's interactions with the political and social changes of his time, reflecting on how these influenced his compositions and personal philosophy. It's a thoughtful exploration of the man behind the music, providing a nuanced perspective on his complex personality.

Film: "The Magnificent Rebel" (1961)

Produced by Disney, "The Magnificent Rebel" is a two-part television film that brings to life the story of Beethoven's journey as a composer. Aimed at a younger audience, it highlights the struggles and triumphs he faced, from his early days in Bonn to his eventual rise as a musical icon in Vienna. The film showcases Beethoven's relentless pursuit of

musical excellence amidst personal adversities, including his deteriorating hearing. It's an inspiring portrayal that emphasizes perseverance, creativity, and the transformative power of music, making it accessible and engaging for a family audience.

Film: "Louis van Beethoven" (2020)

The recent film "Louis van Beethoven" offers a fresh look at the composer's life, tracing his journey from an ambitious young musician to a renowned composer grappling with deafness. The film beautifully captures the contrasts of Beethoven's life - his rebellious spirit against the norms of his time, the evolution of his musical style, and his struggle with personal demons and societal expectations. It's a vivid and empathetic portrayal that connects with a modern audience, illuminating the human side of the musical genius.

Film: "Beethoven's Great Love" (1936)

One of the earlier cinematic explorations of Beethoven's life, "The Life and Loves of Beethoven," delves into both the personal and professional aspects of the composer. The film combines historical details with dramatization to portray his romantic involvements, friendships, and the creation of some of his most famous compositions. Though a product of its time, the film offers a fascinating glimpse into the early cinematic interpretations of Beethoven's legacy, emphasizing the emotional depth and enduring impact of his music.

Film: "Napoléon" by Sacha Guitry (1955)

"Napoléon" by Sacha Guitry is a 1955 French historical epic that chronicles the life and times of Napoleon Bonaparte, one of history's most renowned and controversial leaders. The film is notable for its ambitious scope, detailing Napoleon's rise and fall, from his early military successes to his eventual exile. Although not primarily focused on Ludwig van Beethoven, the film includes a segment that highlights the

complex relationship between the two historical figures. Beethoven, initially an admirer of Napoleon for his democratic ideals, famously becomes disillusioned with him after Napoleon crowns himself Emperor. This change in Beethoven's attitude is most famously reflected in his decision to revoke the dedication of his "Eroica" Symphony to Napoleon. The film, through its portrayal of these events, subtly explores the intersection of art, politics, and the personal convictions of two of the most influential figures of the 19th century. "Napoléon" stands out for its grandeur, historical detail, and its exploration of the era's cultural and political landscape.

Film: "Beethoven Lives Upstairs" (1992)

"Beethoven Lives Upstairs" (1992) is a charming and educational family film that presents a fictional story of a young boy's interactions with Ludwig van Beethoven. The story is told through the eyes of a young boy named Christoph, whose mother rents out their upstairs room to the eccentric and gruff composer. Initially wary of Beethoven's strange habits and temperamental behavior, Christoph gradually comes to understand and appreciate the genius of his unusual tenant. The film provides a glimpse into Beethoven's life during his later years, including his struggles with deafness and the creation of some of his most famous compositions. Featuring a mix of humor, drama, and historical details, "Beethoven Lives Upstairs" is an excellent introduction to classical music for children, offering an engaging and human portrayal of one of history's greatest composers. The film skillfully blends education with entertainment, making it a delightful watch for both children and adults.

Film: Moonlight Sonata: Deafness in Three Movements (2019)

"Moonlight Sonata: Deafness in Three Movements" (2019) is a deeply personal and poignant documentary that explores

the themes of deafness and the power of music across three generations of a family. The film weaves together the experiences of the filmmaker's young son, who is deaf and getting a cochlear implant, with those of her deaf parents and the story of Ludwig van Beethoven, who composed his iconic "Moonlight Sonata" while losing his hearing. The documentary artfully juxtaposes these narratives, drawing parallels between the challenges and triumphs of living with deafness. It offers an intimate and insightful look into the world of sound and silence, illustrating how Beethoven's experience with deafness resonates with the contemporary stories of the filmmaker's family. The film is a testament to the universal and enduring impact of Beethoven's music, as well as a moving exploration of the human experience of hearing loss.

Film: "Copying Beethoven" (2006)

"Copying Beethoven" (2006) is a dramatic film set in the final years of Ludwig van Beethoven's life, focusing on a fictionalized account of the composer's relationship with a young female music student, Anna Holtz. Ed Harris stars as Beethoven, portraying the maestro as a passionate, temperamental genius grappling with the onset of deafness. The film centers around the composition and premiere of Beethoven's Ninth Symphony, with Anna Holtz, played by Diane Kruger, assisting Beethoven in transcribing his work. The narrative delves into the complexities of their relationship, marked by artistic collaboration, mentorship, and mutual inspiration. The film explores themes of creativity, the challenges of artistic creation, and the transformative power of music, all set against the backdrop of Beethoven's struggle with his declining health and hearing. "Copying Beethoven" provides a compelling and emotionally charged portrayal of the composer's late creative period,

bringing to life the human aspects of one of classical music's greatest figures.

Film: "Fidelio" (1970)

"Fidelio" (1970) is a film adaptation of Ludwig van Beethoven's only opera, "Fidelio." Directed by Walter Felsenstein, the film brings to life the powerful story of love, bravery, and political intrigue set against the backdrop of a state prison. The plot revolves around Leonore, who disguises herself as a prison guard named Fidelio to rescue her husband Florestan from wrongful political imprisonment. The opera is celebrated for its themes of freedom, justice, and the triumph of love over tyranny, all of which are vividly captured in this film adaptation. The music, including the famous "Prisoners' Chorus," is a highlight, showcasing Beethoven's mastery in blending dramatic narrative with profound musical expression. The film is noted for its faithful rendition of the opera, bringing the intensity and emotion of live performance to the screen, and serves as a testament to Beethoven's genius as an opera composer. "Fidelio" (1970) is a compelling watch for both opera aficionados and those new to Beethoven's work, offering a cinematic experience that honors the spirit and power of the original composition.

Film: "Immortal Spirit" (1999)

"Immortal Spirit" (1999), also known as "Beethoven's Last Night," is a documentary-style film that offers a dramatic and introspective look into the final years of Ludwig van Beethoven's life. This film delves deeply into Beethoven's personal struggles, particularly his battle with deafness and the emotional turmoil that accompanied his declining health. The narrative focuses on Beethoven's relentless determination to continue composing music, despite his increasing isolation from the world of sound. Through a

combination of reenactments, expert interviews, and excerpts from Beethoven's letters and compositions, the film paints a vivid picture of his inner world. It portrays the composer not just as a musical genius, but also as a deeply human figure, grappling with profound existential questions and the complexities of his legacy. "Immortal Spirit" is notable for its empathetic portrayal of Beethoven's character, shedding light on how his personal struggles and triumphs influenced his immortal music, and thereby offering a unique and moving perspective on one of the most celebrated composers in history.

"La dixième symphonie" - The Tenth Symphony (1918)

"La dixième symphonie" (The Tenth Symphony) is a 1918 silent French film directed by Abel Gance. This early cinematic work is notable for its imaginative and artistic exploration of the life and work of Ludwig van Beethoven. The film centers around a fictional narrative that dramatizes the creation of Beethoven's supposed Tenth Symphony. While historically, Beethoven only completed nine symphonies, this film creatively envisions what a tenth symphony might have entailed, blending elements of biography with fictionalized drama. The storyline delves into the emotional and artistic struggles of Beethoven, portraying his passion for music and the challenges he faced, including his deafness. "La dixième symphonie" is a significant early example of a biographical film that combines historical figures and events with artistic speculation, and it stands out for its creative interpretation of the legacy of one of the world's most renowned composers.

Film: "Ludwig van" by Mauricio Kagel (1970)

"Ludwig van" by Mauricio Kagel is a 1969 avant-garde film that presents a highly unconventional and abstract interpretation of Ludwig van Beethoven's life and work. Directed by Argentine-German composer Mauricio Kagel, the

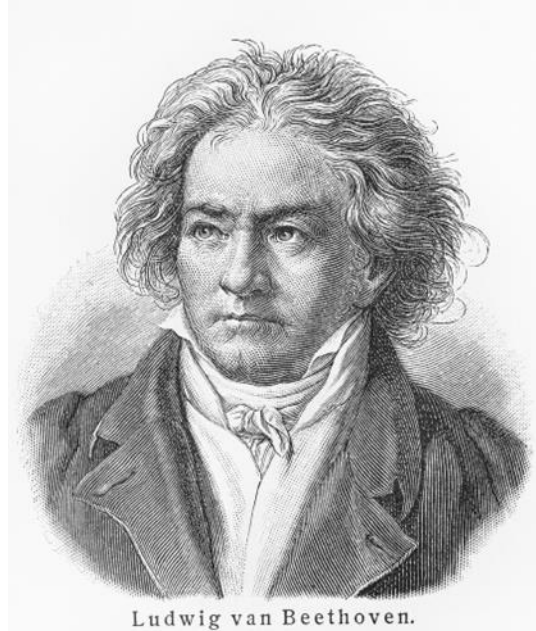
film is a part of his broader project commemorating the bicentennial of Beethoven's birth. It eschews traditional narrative structure, instead offering a series of surreal and often satirical vignettes that challenge the conventional idolization of Beethoven. The film mixes historical artifacts, including Beethoven's manuscripts and instruments, with contemporary scenes, creating a collage-like effect that blurs the lines between past and present. Kagel's approach is deeply reflective of his own experimental and innovative musical style, making "Ludwig van" a unique exploration of Beethoven's legacy from the perspective of 20th-century avant-garde art. The film is notable for its daring and playful exploration of the cultural and historical impact of Beethoven, offering a stark contrast to more traditional biographical representations of the composer.

Film: "Un grand Amour de Beethoven" (1936)

"Un grand Amour de Beethoven" (1936), also known as "The Life and Loves of Beethoven," is a French film directed by Abel Gance that delves into the romantic and emotional life of Ludwig van Beethoven. This film offers a portrayal of the composer that focuses heavily on his personal relationships, particularly his passionate but unrequited love for Countess Giulietta Guicciardi, to whom he famously dedicated the "Moonlight Sonata." The narrative explores the complex interplay between Beethoven's intense romantic feelings and his profound musical creations, suggesting how his emotional experiences influenced his compositions. The film is notable for its dramatic interpretation of Beethoven's life, blending historical facts with artistic embellishment to create a deeply humanized portrayal of the composer. "Un grand Amour de Beethoven" stands out for its focus on the less-explored aspect of Beethoven's life - his romantic involvements and the emotional turmoil they caused, providing a unique perspective on one of the most celebrated figures in classical music.

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Chronology of Beethoven's life



https://www.worldhistory.org/timeline/Ludwig_van_Beethoven/

Ludwig van Beethoven (1770-1827) was a German composer of Classical and Romantic music; he is widely regarded as one of the greatest musicians to have ever lived. Most famous for his nine symphonies, piano concertos, piano sonatas, and string quartets, Beethoven was a great innovator and very probably the most influential composer in the history of music.

1770 - 1827

Life of the German composer Ludwig van Beethoven.

16 Dec 1770

The composer Ludwig van Beethoven is born in Bonn, Germany.

1779

Ludwig van Beethoven is employed at the Cologne court under the tutorship of the organist and composer Christian Neefe.

1782

Ludwig van Beethoven has his first works published, a set of keyboard variations.

1789

Ludwig van Beethoven takes over responsibility for his family's affairs from his alcoholic father.

1792

Ludwig van Beethoven moves to Vienna and studies under Joseph Haydn.

29 Mar 1795

Ludwig van Beethoven gives his first public performance at Vienna's Burgtheater. He plays a new piano concerto.

1798

Ludwig van Beethoven begins to lose his hearing.

1798

Ludwig van Beethoven composes his Pathétique piano sonata.

1800

Ludwig van Beethoven completes his First Symphony.

1801

Ludwig van Beethoven composes his much-admired string quartets.

1801

Ludwig van Beethoven completes his ballet Die Geschöpfe des Prometheus (The Creatures of Prometheus).

1801

Ludwig van Beethoven composes his Moonlight piano sonata.

1802

Ludwig van Beethoven completes his Second Symphony.

1802

Ludwig van Beethoven writes his Heiligenstadt Testament.

1803

Ludwig van Beethoven completes his Third Symphony Eroica.

1805

Ludwig van Beethoven completes his opera Fidelio (initially known as Leonore).

1806

Ludwig van Beethoven completes his Fourth Symphony.

1806

Ludwig van Beethoven completes his Violin Concerto.

1806

Ludwig van Beethoven composes his Razumovsky Quartets.

1808

Ludwig van Beethoven premieres his Fifth and Sixth Symphonies.

1809

Ludwig van Beethoven completes his Fifth Piano Concerto, titled 'Emperor'.

1811

Ludwig van Beethoven completes his Seventh Symphony.

1812

Ludwig van Beethoven completes his Eighth Symphony.

1815

Ludwig van Beethoven assumes the legal guardianship of his nephew Karl.

1818

Ludwig van Beethoven is completely deaf.

1823

Ludwig van Beethoven composes his Diabelli Variations on a Waltz and the Missa solemnis.

1824

Ludwig van Beethoven completes his Ninth Symphony.

26 Mar 1827

The composer Ludwig van Beethoven dies of liver disease in Vienna.

<https://www.timetoast.com/timelines/the-life-of-ludwig-van-beethoven>

<https://historytimelines.co/timeline/beethoven>

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List of compositions Ludwig van Beethoven

https://en.wikipedia.org/wiki/List_of_compositions_by_Ludwig_van_Beethoven

The list of compositions of Ludwig van Beethoven consists of 722 works written over forty-five years, from his earliest work in 1782 (variations for piano on a march by Ernst Christoph Dressler) when he was only eleven years old and still in Bonn, until his last work just before his death in Vienna in 1827. Beethoven composed works in all the main genres of classical music, including symphonies, concertos, string

quartets, piano sonatas and opera. His compositions range from solo works to those requiring a large orchestra and chorus.



Title page of Beethoven's symphonies from the Gesamtausgabe

Beethoven straddled both the Classical and Romantic periods, working in genres associated with Wolfgang Amadeus Mozart and his teacher Joseph Haydn, such as the piano concerto, string quartet and symphony, while on the other hand providing the groundwork for other Romantic composers, such as Hector Berlioz and Franz Liszt, with programmatic works such as his Pastoral Symphony and Piano Sonata "Les Adieux". Beethoven's work is typically divided into three periods: the "Early" period, where he composed in the "Viennese" style; the "Middle" or "Heroic" period, where his work is characterised by struggle and heroism, such as in the Eroica Symphony, the Fifth Symphony, the Appassionata Sonata and in his sole opera Fidelio; and the "Late" period, marked by intense personal expression and an emotional and intellectual profundity. Although his output greatly diminished in his later years, this period saw the composition of masterpieces such as the late string quartets, the final five piano sonatas, the Diabelli Variations, the Missa Solemnis and the Ninth Symphony.

Beethoven's works are classified by both genre and various numbering systems. The best-known numbering system for Beethoven's works is that by opus number, assigned by Beethoven's publishers during his lifetime. Only 172 of Beethoven's works have opus numbers, divided among 138 opus numbers. Many works that were unpublished or published without opus numbers have been assigned one of "WoO" (Werke ohne Opuszahl—works without opus number), Hess or Biamonti numbers. For example, the short piano piece "Für Elise" is more fully known as the "Bagatelle in A minor, WoO 59 ('Für Elise')". Some works are also commonly referred to by their nicknames, such as the Kreutzer Violin Sonata, or the Archduke Piano Trio.

Works are also often identified by their number within their genre. For example, the 14th string quartet, published as Opus 131, may be referenced either as "String Quartet No. 14" or "the Opus 131 String Quartet". The listings below include all of these relevant identifiers. While other catalogues of Beethoven's works exist, the numbers here represent the most commonly used.

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Beethoven's Family Tree

<https://lvbeethoven.com/biography/family-tree/>

Ludwig van Beethoven, a name synonymous with musical genius, has captivated audiences for centuries. Yet, beyond his timeless compositions lies a fascinating family history. This article delves into Beethoven's family tree, exploring the roots that grounded this legendary composer.



QUOTES

<http://www.favorite-classical-composers.com/beethoven-quotes.html>



Music, verily, is the mediator between intellectual and sensuous life... the one incorporeal entrance into the higher world of knowledge which comprehends mankind but which mankind cannot comprehend.", in a letter to Goethe

"Music is a higher revelation than all wisdom and philosophy. It is the wine of a new procreation, and I am Bacchus who presses out this glorious wine for mankind and makes them spiritually drunk."

"I always have a picture in my mind when composing, and follow its lines."

"Tones sound and roar and storm about me until I have set them down in notes."

"I never write a work continuously, without interruption. I am always working on several at the same time, taking up one, then another."

"I am not in the habit of rewriting my compositions. I never did it because I am profoundly convinced that every change of detail changes the character of the whole."

"Beethoven can write music, thank God, but he can do nothing else on earth."

"I have never thought of writing for renown and glory. What I have in my heart must out; that is why I write."

On his deafness:

"How great was the humiliation when one who stood beside me heard the distant sound of a shepherd's pipe, and I heard nothing; or heard the shepherd singing, and I heard nothing. Such experiences brought me to the verge of despair;--but little more and I should have put an end to my life. Art, art alone deterred me."

"I shall seize Fate by the throat; it shall certainly not bend and crush me completely."

"No friend have I. I must live by myself alone; but I know well that God is nearer to me than others in my art, so I will walk fearlessly with Him."

And one of my favorites, in which Beethoven attacks the aristocratic system of his day:

"What you are, you are by accident of birth; what I am, I am by myself. There are and will be a thousand princes; there is only one Beethoven."

Beethoven Quotes by Others

"I believe in God, [Mozart \(click for biography\)](#), and Beethoven." - [Richard Wagner](#)

"Everything will pass, and the world will perish but the [Ninth Symphony](#) will remain." - Michael Bakunin

"A colossus beyond the grasp of most mortals, with his totally uncompromising power, his unsensual and uningratiating way with music as with people." - Yehudi Menuhin

"If anyone has conducted a Beethoven performance, and then doesn't have to go to an osteopath, then there's something wrong." - Sir Simon Rattle, conductor

Also visit these Web Links:

01] <https://www.forbes.com/quotes/author/ludwig-van-beethoven/>

02] https://en.wikiquote.org/wiki/Ludwig_van_Beethoven

03] <https://www.forbes.com/quotes/author/ludwig-van-beethoven/>

04] <https://quotefancy.com/ludwig-van-beethoven-quotes>

05] <https://www.creatosaurus.io/apps/quotes/authors/ludwig-van-beethoven-quotes>

Western Classical Music

<https://www.beckydellmusicacademy.co.uk/western-classical-music/>

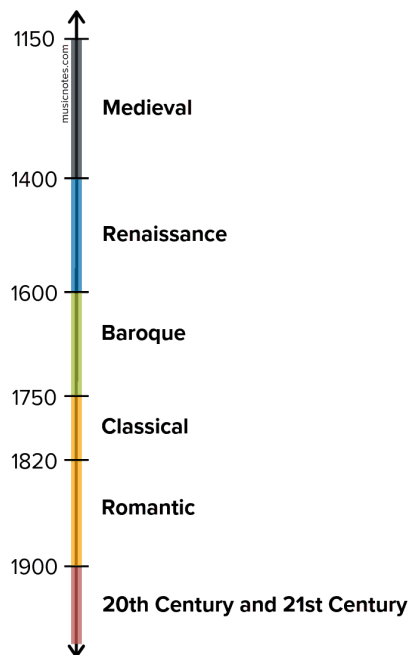
"Classical Music" is a bit of a blanket term that we use to describe "old" music, but there is a whole load of fascinating styles and periods hiding inside - let's get familiar with them!

What is Western Classical Music?

Western music is music composed/created in Europe, the United States, and societies that were shaped by European immigrants.

- It has taken many forms over the years and the time that it was written determines how the music sounds.
- Each musical time period has musical characters of the time which means we can quite easily recognise what musical period a piece was written in.

Here is a rough timeline of the periods of music:



These periods don't just relate to music but to art, literature and architecture too. It is interesting to compare the different art forms of each period.

THE MEDIEVAL ERA (500 - 1450)

Music in the medieval era was centred around the church. Church leaders saw the power of music and began to use it for meditation prayer.

This religious music was called plainchant:

- A single line melody sung in Latin, the language of the church.
- Musical instruments were not then approved of by the Church as they were associated with the pagan culture of Romans and Greeks
- This meant that all plainchant was unaccompanied vocal music, which became known as a cappella, a term that basically means 'in the style of the chapel.'

The most famous type of plainchant in this era was Gregorian chant:

- This was sung by Gregorian monks.
- Gregorian monks also created one of the first standards for musical notation known as neumes (symbols and shapes meant to represent specific pitches).

It wasn't until late in the Medieval Era that music started branching out to more than one melody line. This was called **polyphony** - when two or more melodies are played at the same time.

THE RENAISSANCE ERA (1450 - 1600)

Renaissance means 'rebirth,' and in the Renaissance Era, people rediscovered the ideas and technologies of the ancient world. Society developed into more distinct social classes, and educated people were supposed to be accomplished musicians!

How the music developed:

- Printing allowed music to become more accessible
- A wide variety of styles and genres of music emerged as composers started sharing ideas.
- Composers developed the single-melody plainchant by combining several complex melodies at once
- The upper class started hiring musicians and composers as resident members of their courts.
- Secular music (non-religious) thrived during this era and was often played by small groups of musicians known as "consorts".

Famous composers:

- Guillaume DuFay (1397 - 1474)
- Thomas Tallis (1501 - 1585)
- William Byrd (- 1623)

THE BAROQUE ERA (1600 - 1750)

The Baroque Era was characterised by an obsession with decorations and added frills to just about everything, and music was no exception. It became more elaborate, complex, and difficult to perform.

How the music developed:

- Musicians would improvise on already complex melodies, adding musical embellishments that showed off their skills.
- Sacred compositions such as masses and passions (much larger works) were created
- Opera was born
- The Renaissance "consort" grew into a small orchestra.
- The Baroque Era also saw the creation of the sonata and concerto
- Two instrumental styles of Western music that are heavily reliant on the violin and cello.
- These popular styles and their specific instrumentation also influenced the sound of the orchestra.

Famous composers:

- George Friedric Handel (1685 - 1759)
- Johann Sebastian Bach (1685 - 1750)
- Antonio Vivaldi (1678 - 1741)

THE CLASSICAL ERA (1750 - 1820)

Often, all Western art music is referred to as classical music, but it is also an era as well as a genre. This comes from the fact that a large amount of music from this era has remained popular up to today.

As a reaction to the super fancy music of the Baroque Era, Classical musicians, like Mozart and Haydn, preferred balanced phrases, structure and organisation.

How the music developed:

- Composers created rules for music that provided a framework for compositions. This included - balanced structures, clear organisation & simple melodies.
- The **symphony** was created - a four-movement orchestral piece
- Opera continued to be built upon and was greatly improved.
- The modern orchestra also took shape
- The piano became the preferred keyboard instrument - the harpsichord was popular until now

Composers and musicians were beginning to think of themselves as artists, not just servants to the wealthy.

Also, the industrial revolution helped create a new class of businessmen who were interested in the arts, and so more public concert halls were built to meet their demands.

Famous composers:

- Joseph Haydn (1732 - 1809)
- Wolfgang Amadeus Mozart (1756 - 1791)
- Ludwig van Beethoven (1770 - 1827)
- Franz Schubert (1797 - 1828)
- Gioachino Rossini (1792 - 1868)

THE ROMANTIC ERA (1820 CE - 1900 CE)

Everything in the Romantic Era was bigger and more dramatic. Many different movements were embraced by the composers of this era: individualism, nationalism, and emotionalism.

Artists were expected to express their innermost feelings and desires through their compositions.

How the music developed:

- Musical pieces became longer
- Musicians had to play higher, lower, and louder than ever before!
- The orchestra doubled in size
- Traditional tonal patterns and vocalist styles were modified, extended, or discarded.
- Music for ballet became increasingly popular

Famous composers:

- Ludwig van Beethoven (1770 - 1827)
- Franz Schubert (1797 - 1828)

(both these composers were a part of the transition from Classical to Romantic)

- Frederic Chopin (1810 - 1849)
- Hector Berlioz (1803 - 1869)
- Robert Schumann (1810 - 1856)
- Pyotr Ill-yich Tchaikovsky (1840 - 1893)
- Richard Wagner (1813 - 1883)

For MORE information, visit these Web Links:

<https://encorepianoacademy.com/learning-piano/a-brief-history-of-western-classical-music/>

<https://www.columbia.edu/itc/music/ito/history/>

<https://www.gramophone.co.uk/features/article/a-brief-history-of-classical-music>

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A youth orchestra performing.



(from left to right) Haydn, Mozart and Beethoven from the 1904 Beethoven-Haydn-Mozart Memorial. The three are part of the First Viennese School and among the first composers to be referred to as "Classical".



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